

Twenty-Six  
SONGS

*by*

Ernest WHYTE

Part. I. — Seven Songs for a high voice.

Part. II. — Eleven Songs for a medium voice.

Part. III. — Eight Songs for a low voice.

For sale by the M<sup>c</sup> KECHNIE, Music C<sup>o</sup> Limited, Ottawa (Canada)  
and by the NORDHEIMER, Piano and Music C<sup>o</sup> Limited, Toronto (Canada).



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## TWENTY-SIX SONGS

by

ERNEST WHYTE

Ernest Whyte was born of Scotch parents at Ottawa, Canada, in 1858, and died there in 1922. During his life-time he was best known as a pianist and teacher of piano-playing; but his fame in the future will rest on his songs of which he composed about 270. He was a great lover of poetry, and set to music almost all the lyrics, of high value and suitable for musical treatment, which he could find in English and in German literature. Only 24 of his songs were published under his own supervision, though he had planned to issue a new volume containing a considerable number of his later works.

A group of his friends have selected 26 of the most important of his unpublished songs which they now offer to the public, in order that a much wider circle may share the joy they have experienced in singing and in listening to these remarkable compositions.

The songs are issued in three parts, for high, medium and low voices; but it is to be noted that many of those selected for a medium voice are of small compass, and may therefore be used by almost any vocalist.

Little need be said here about these songs, for they are their own best advocates. It may be pointed out, however, that singers who are looking for bizarre and startling effects will not find these compositions to their taste. Ernest Whyte's songs are not "up to date" and contain no surprises, except the great surprise of their classic beauty and simplicity, and of the really unusual sympathy which exists between the music and the words. The composer never made use of trashy verse, and never set to music any poem without adding to its loveliness.

In a few instances it has been thought best to transpose a song into a lower key than the original, in order that it might be made more generally useful. But this has only been done when the transposition did not alter the essential character of the composition.

Charles E. Saunders.

George Robertson.

Ottawa, Canada, 1925

PART I. *Seven Songs for a High Voice.*

Hey, the dusty Miller.  
A Wish.  
A Morning in May.  
My Grief.  
Song of the Apple-trees.  
The Bells of Youth.  
Knowest thou where?

PART II. *Eleven Songs for a Medium Voice.*

Here's the last Rose.  
My Heart with Rue is laden.  
Where the Bee sucks.  
Full Fathom Five.  
Far North a Pine stands lonely.  
When the Dew is Falling.  
Invocation.  
Of speckled Eggs the Birdie sings.  
My Bed is a Boat.  
Irish Lullaby.  
The Sunset in the Rosy West.

PART III. *Eight Songs for a Low Voice.*

The Home-Wind.  
By Carnalee.  
The Message.  
The Destiny of my Words.  
Oh Love!  
Requiem.  
Before Harvest.  
Love's on the High-Road.

The best way to approach Ernest Whyte's songs is, first of all, to read carefully the poems which he has set to music. If you find the words interesting and beautiful, the song will be almost sure to please you; but if the poem makes no appeal, neither will the song.

To assist anyone looking for the first time into these little volumes, a few suggestions are here given, especially in regard to some of the out-standing compositions.

*PART I.* "The Bells of Youth" (certainly one of the composer's best efforts) is probably the most attractive song in this group. But it must be rendered with extreme rapidity in order to reveal the full charm of its dazzling brilliancy. "A Morning in May" is of the same general type and should please almost everyone. "My Grief" forms a striking contrast to the two just mentioned. It is very sombre and dramatic. "Knowest thou Where" requires and will repay special attention. It is one of the greatest songs of the whole collection, but is so deep, so vast in its thought that ordinary singers and listeners will fail to understand it at first.

*PART II.* The "Irish Lullaby" is likely to give the most pleasure. Anyone incapable of enjoying this haunting melody need not look at the other compositions. "My Bed is a Boat" and "Of Speckled Eggs" may be classed as children's songs; but most older folks also will enjoy them. "When the Dew is Falling" is a heart-searching poem the loneliness of which finds lofty and exquisite expression in the music. Thoughtful vocalists will be much interested in "Far North a Pine stands lonely" and "Invocation". These songs are not intended for ordinary concert use, yet their high value is incontestable. "Invocation", in particular, requires a calm, meditative attitude difficult to secure in a concert hall. It cannot be enjoyed by anyone who is sitting in a draught or beside whispering neighbours, or who is wondering whether the programme will be finished in time for him to catch the last car home.

*PART III.* "The Home-Wind" is a great expression of virile enthusiasm for life in the open air. It demands a powerful voice and a wide-awake accompanist; for it must be taken at a dizzy speed in order to give its full effect as a whirlwind of joy. "The Message" is a delicate and particularly tuneful love-song. "Love's on the High-road" is a tiny thing, but brimful of life. "Requiem" is a dignified and worthy setting of a touching poem. "Before Harvest" is vocally easy and very melodious; but the beauty of the thought will be too subtle for average listeners.

C. E. S.

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# The Home-Wind.

ARTHUR GUITERMAN.

E. WHYTE.

Op. 45, No. 1.

*Allegro molto e con brio*

VOICE

PIANO

*f* *cresc.*

Ho! wind of the wild mo -

-rass - es! Oh! breath of the high hill -

*ff*

pass - es! Your call is sweet in the ci - ty street, As the

*mf*

*dim. e rall.* *a Tempo*

voice of a friend to me.

*dim. e rall.* *p* *a Tempo* *cresc.*



Come, speak to a fel - low -  
 rov - er! What news from the fields of  
 clov - er? What tid - ings now from the  
 mount - ain's brow, And the waves of the op - en  
 sea. Your

*p*  
*cresc.*  
*mp*  
*mf*



tale of the woods de - liv - er, Of oars on a gold - en

*mf*

riv - er; Do the rip - ples lisp and the broad blades crisp As they

*rall.* *a Tempo*

did in a young - er day?

*rall.* *a Tempo*

Is ev - er a bark with

*f*

mo - - - tion Like ours on the breast of

o - - - cean, With a drum - ming sail and a

low lee - rail - And a bow in a burst of

spray? Though

ne'er in the days that fol - low, We tent in the woo - ed

hol - low, Nor grip the wheel as the slant - ed keel is

*cresc.* *cresc.* *ff* *f* *mf*

*rall.*  
 bared by the drop - ping swell.

*rall.* *p* *a Tempo* *cresc.*

*f*  
 We'll dream that the foam is whit - er, The

*mf*

air of the hills is bright - er, The woods are green with a

*cresc.*

*rall.* *rall.*  
 deep - er sheen Be - cause they were loved so

*rall.* *rall.*

well.

*a Tempo* *cresc.*



# By Carnalee.

E. WHYTE.

Op. 35, No. 1.

**Allegro agitato**

VOICE

PIANO

1. As I went  
2. As I went

down by Car - na - lee, I heard one sing - ing on the  
down by Car - na - lee, I saw one sit - ting on the

*cresc.*

sea. Sing - ing sweet - ly ter - ri - bly, The  
sea, White she was as the white thorn - three And her

song of drown - ed men. The moon bent down from  
hair a fier - y crown. Nor hos - en nor hood she

heav'n to hear, The seas drew up, the stars drew near. Oh,  
 happed her in, Nor lin - en smock she wrapped her in, But the

ma - ny a night shall round the year Ere such be seen a -  
 cold sea-wave she lapped her in And the green weed stream - ing

*rall.*

*f* *dim.* *p* *rall.*

gain.  
 down.

3. Ly - ing

*cresc.* *-mf*

sleep - less in the stead, I could hear the o - cean

tread, Tramp - ling, down the bleach - ing bed Of the

hap - py men that drown With nev - er a shroud to

hap - them in Nor kirk - yard mould to wrap them in, But her

long white arms to lap them in, And the sea to roll them

down.

*ff* *rall.* *p* *pp*



# The Message.

9

DUNCAN CAMPBELL SCOTT.

By kind permission of the author.

E. WHYTE.

Op. 62, N° 3.

*Dolce con tenerezza*

PIANO *pp*

The piano introduction is in 2/4 time, key of D major. The right hand features a flowing melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment of quarter notes.

Wind of the gen - tle sum - mer night, Dwell in the li - lac

*pp*

The first system of the vocal and piano accompaniment. The vocal line begins with a half note 'Wind' followed by a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern as the introduction.

tree, Sway the blos - soms clus - tered light,

The second system of the vocal and piano accompaniment. The vocal line continues with a half note 'tree,' followed by a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern.

Then blow ov - er to me.

*con moto ed agitato*

*p*

The third system of the vocal and piano accompaniment. The vocal line concludes with a half note 'Then' followed by a series of eighth notes. The piano accompaniment changes to a more active, sixteenth-note pattern, marked 'con moto ed agitato' and 'p'.

Wind, you are some - times strong — and great, You

fright - en the ships at sea, \_\_\_\_\_

Now come floating your del - icate freight Out of the li - lac

*pp* *dolcissimo e poco meno mosso* *pp* *poco rall.*

tree. \_\_\_\_\_ Wind you must wav - er a gos - samer sail To

*L'istesso tempo* *pp*

fer - ry a scent so light, \_\_\_\_\_ Will you car - ry my love a

*cresc.* *poco*

mes - sage as frail Through the hawk-haunt - ed night? \_\_\_\_\_ For my

*rall.* *a* *poco* *mf* *rall.* *p*

heart is some - times strange \_\_\_\_\_ and wild,

Bit - ter and bold and free, \_\_\_\_\_ I

*con*

*Tenerezza*

scare the beau - ti - ful tim - id child, As you

*subito f*

*pp*

*subito f*

*poco allargando*

fright - en the ships at sea;

*a Tempo*

*poco allargando*

*a Tempo*

*p*

But

*poco rall.*

*pp*

now when the hawks are pier - cing the air, With the gold - en stars a -

*L'istesso tempo*

*pp*



bove, The on - ly thing that my heart can bear Is a

*cresc.* *mf*

*rall.* li - lac mes - sage of love Gen - tle wind, will you

*rall.* *pp* *pp con molto espressione*

car - ry this Up to her win - dow white

Give her a gen - tle ten - der kiss Bid her good-night, good-

*meno* *mosso* *molto rall. e dim.*

night.

*ppp* *ppp*

# The Destiny of my Words.

WILLIAM BUTLER YEATS.

E. WHYTE.  
Op. 29, No. 3.  
(Original key G major)

**Adagio**

VOICE

All the words that I ut - ter And

PIANO

*f* *mf*

all the words that I write Must spread out their wings un -

-tir - ing And nev - er rest in their flight, Till they

*ff*



come where your sad, sad heart is, And sing to you in — the

*p*

night, Be- yond where the wa- ters are mov - ing, Storm-

*p*

*rall.*  
darkened or star - ry bright.

*rall.* *pp*

# Oh Love!

ARTHUR DAVISON FISKE.

E. WHYTE.

Op. 54, No. 1.

(Original key C flat major.)

VOICE *Moderato e Maestoso*

Oh Love! you could not

PIANO *mf*

love me, Though fair I found your eyes; Yet

still two stars a - bove me, They haunt my even - ing

*poco rall.*

skies. Oh Love! our day was

fleet - ing, As all the flow'rs of spring; Yet

au - tumn's heart is beat - ing With that re - mem - ber.

ing.

# Requiem.

R. L. STEVENSON.

By permission of Charles Scribner's Sons, New York.

E. WHYTE.

Op. 71, No. 1.

*Largo e con gran espressione*

VOICE

Un - der the wide and star - ry

PIANO

sky Dig the grave and let me lie Glad did I

live and glad - ly die, And I laid me down with a

*rall. e dim.*

*p*

*rall. e dim.*



will. *p* This be the verse you grave for

me: Here he lies where he longed to be; *mf* Home is the

*f* *mf*

sai - lor, home from sea, *rit. e dim.* And the hunt - er home from the

*p* *rit. e dim.*

hill.

*pp* *val* *ppp*

# Before Harvest.

(VOR DER ERNTE.)

MARTIN GREIF.

English version by E. WHYTE.

E. WHYTE.

Op. 75, No 1.

*Sotto voce e con tenerezza*

PIANO

Now mov - eth the ears in the  
Nun stö - ret die Ah - ren im

corn - fields a soft breeze through, When  
Fel - de ein lei - ser Hauch, Wenn

*pp*

one of them bends then trem - ble the o - thers  
ei - ne sich beugt so be - bet die an - dre



too. \_\_\_\_\_ It seems as though sensed these  
 auch. \_\_\_\_\_ Es ist als ahn-ten sie

*pp*

my - riads the si - ckle's shear \_\_\_\_\_ The  
 al - le der si - chel Schnitt \_\_\_\_\_ Die

poor weeds and wild flow'rs shi - ver in com - - - mon  
 Blu - men und frem - den Hal - me er - sit - - - terk

*pp* *calando*

fear. \_\_\_\_\_  
 mit. \_\_\_\_\_

*ppp*

# Love's on the High-road.

DANA BURNET

E. WHYTE.

Op. 83, No 5.

(Original, key F major)

*Scherzando e con tenerezza*

PIANO

*p* *f*

Love's on the high-road, Love's in the by-road, Love's on the meadow And Love's in the

*mp* *f*

mart. And down every by-way Where I've taken my way, I've met Love a-smiling, For Love's in my

*p leggiero* *mf*

heart.

*ff a Tempo leggiero* *p* *ff*

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo and mood are indicated as 'Scherzando e con tenerezza'. The score is divided into four systems. The first system is a piano introduction marked 'PIANO' with dynamics 'p' and 'f'. The second system contains the first line of lyrics: 'Love's on the high-road, Love's in the by-road, Love's on the meadow And Love's in the'. The third system contains the second line of lyrics: 'mart. And down every by-way Where I've taken my way, I've met Love a-smiling, For Love's in my'. The fourth system contains the third line of lyrics: 'heart.' and continues with piano accompaniment. Dynamics include 'mp', 'f', 'p leggiero', 'mf', 'ff a Tempo leggiero', 'p', and 'ff'. The piano part consists of a continuous eighth-note accompaniment in the left hand and chords and melodic lines in the right hand.







